

METROPOLIS TRIPTYCH

By

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Submitted to the graduate degree program in Composition and the Graduate Faculty of the
University of Kansas in partial fulfillment of the requirements for the degree of Doctor of
Musical Arts.

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Date Defended: April 20, 2016

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METROPOLIS TRIPTYCH

Chairperson Dr. Forrest Pierce

Date approved: May 4, 2016

Abstract

Metropolis is a German silent film directed by Fritz Lang, which premiered on January 10, 1927, in Berlin, during Germany's Weimar Period. The film is one of the finest examples of German Expressionism and tells the dystopian story of a futuristic city in which a humanoid Robot rallies the Workers against the neglect and excesses of the ruling class. Chad Jacobsen edited the 2 hour and 15-minute film into an abridged 33-minute version for this project.

Metropolis Triptych is structured in three large sections. These sections reflect Lang's original division of the screenplay into three tableaux: "Prelude," "Intermezzo," and "Furioso." These are also the titles I used for each movement. A triptych is a type of visual art form in which a three-panel painting or carving depicts a scene in three sections or panels. I found it appropriate to mix this visual art form with the musical form since I am using a visual element for the piece.

The entire piece is written without a key center or key signature. The harmonic language is triadic and tonal and is often polychordal. The "Steam Whistle" chord provides the impetus for most of the root relationships in *Metropolis Triptych*. Some examples are the "City Views" music (Scene 5) which is a progression from E major to A \flat (G \sharp) minor to F major (see Part 1, mm. 293-312). Each root is related by third, albeit enharmonically. The "Robot Music" in Scene 8 uses an alternating progression of B \flat minor to G major and later B \flat major to D major (see Part 1, mm. 392-416). Again, all three roots are related by third. Freder's theme is harmonized by alternating E \flat major and G major chords, a root relation of a third. Not only are the key relationships derived from the triadic relations in the "Steam Whistle" chord, as a practical matter, they are also key areas that are friendly to band instruments—mostly flat-key tonal centers.

Throughout the work, ic6 and ic1 represent the antagonists (The Robot, Moloch, Rotwang, Joh Fredersen, the Machines) while ic5 and ic2 represent the protagonists (Freder and Maria). Freder's theme prominently features ic5, and Maria's theme features two ic2s joined by ic4. The Moloch theme consists largely of ic6 while the Machines, Robot, Rotwang, and Joh Fredersen all share the $\flat\hat{6}-\hat{5}$ motive (ic1) in their themes. To show the reconciliation of Fredersen to the workers, I transformed Fredersen's theme by changing ic1 in his theme to ic2. The excerpt below shows this transformed motive in the low brass which occurs in both Parts 2 and 3. This "reconciled" Fredersen theme is simultaneously paired with Freder's theme which demonstrates the two opposing forces finally coming together.

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METROPOLIS TRIPTYCH

Symphony for Wind Ensemble and Silent Film

Nathan Jones

Grade 4.5 Concert Band
(2016)

Approx. 33:00

Metropolis Triptych is based on the 1927 silent film, *Metropolis*, directed by Fritz Lang.
It has been edited from its original version by Chad Jacobsen.

Metropolis is a German silent film directed by Fritz Lang, which premiered on January 10, 1927, in Berlin, during Germany's Weimar Period.¹ The film is one of the finest examples of German Expressionism and tells the dystopian story of a futuristic city in which a humanoid Robot rallies the Workers against the neglect and excesses of the ruling class. Chad Jacobsen edited the 2 hour and 15-minute film into an abridged 33-minute version for this project.

In my wind band score for the film, I have created several leitmotifs that accompany the different characters and locations in the film. The following is a list of these themes:²

Themes

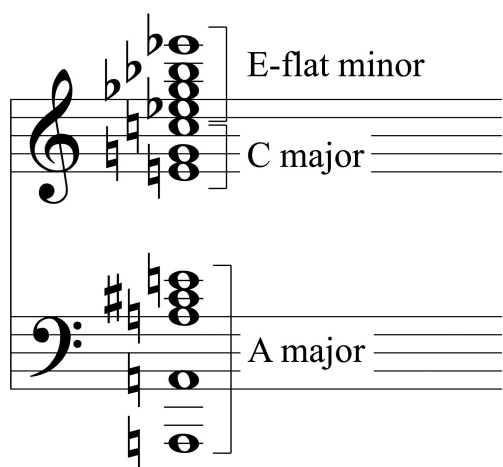


Fig. 1 The 'Steam Whistle' Chord

The Steam Whistle - A complex harmony accompanies the Steam Whistle. This tutti, block chord is synchronized with the appearance of the whistle and its subsequent blowing during Part 1. The steam whistle signals a shift change for the workers. Most of the musical materials, if not all, are drawn from the "Steam Whistle" chord which first occurs in measure 37 of Part 1. The Steam Whistle chord is the simultaneous sounding of the entire OCT0,1 collection, made more

consonant by stacking the collection in discrete triads. The collection is divided into a C major, E \flat minor, and A major triads. The A major triad is in the lower voices, and the upper voices feature the C major/E \flat minor clash. This relationship of harmonies by third (A – C \sharp /C \flat – E \flat) is the basis for many of the progressions throughout the piece.

Freder - Freder Fredersen, is Joh Fredersen's son and a heroic protagonist. Freder's theme is first heard in an immature and comical version in the Eternal Gardens in clarinets (see Fig. 2). The next time this material is heard, Freder is coming to the realization that he wants to help the workers and is

¹ For more information on *Metropolis* and German Expressionism see: Thomas Elsaesser, *Metropolis* (London: BFI, 2000) and Pilar Pedraza, *Métropolis = Metropolis: Fritz Lang* (Barcelona: Paridós, 2000). For the history of silent film music generally, see: James Wierzbicki, *Film Music: A History* (New York: Routledge, 2009).

² All the examples given are transposed.

taking Worker 11811's place. The theme is now fully developed and scored triumphantly in the trumpets (See Fig. 3). During Part 2, Freder realizes that he is the Mediator³ that must help the workers communicate with the city masterminds. A transformed version of his theme is found during the middle of this movement in a lush, tutti setting (Please refer to Part 2, mm. 100-118).

Fig. 2 Freder Theme 1, Part 1, mm. 114-118 clarinets, saxes

Fig. 3 Freder's Theme 2, Part 1, mm. 370-380 brass

³ The epigram for the film states that “The mediator between the head and hands must be the heart!” Freder is the emotional link between the Workers (the hands) and his father (the head) and he slowly comes to realize this fact throughout the course of the film.

Maria - Maria is Freder's heroic counterpart. While Freder has lived in privilege above ground, Maria is a part of the below-ground working class. She seeks to help the workers reconcile their differences with the city planners (chiefly, Joh Fredersen) and believes that a "Mediator" will arrive to help achieve this. Maria's theme is a two-part theme and is first heard when Freder sees her for the first time in the Eternal Gardens. The first half of her theme is a compound melody that features a descent by third, balanced by an ascending quarter-note figure (See Fig. 4). The second part of her theme features two, expressive ic2 motives which are joined in the middle by an ic4 (See Fig. 5). Her theme returns in an expanded form in Part 2 and various parts of the 3rd movement.

Fig. 4 Maria's Theme 1, Part 1 mm. 143-150 oboe



Fig. 5 Maria's Theme 2, Part 1 mm. 151-157 oboe



Workers/Machine Hall - The Workers theme, played by the low brass, consists of parallel perfect fifths in the low brass which outline $\hat{1} - \flat\hat{3} - \hat{1} - \flat\hat{7}$ and is usually centered around G minor, B \flat minor, or E \flat minor (See Fig. 6). The Worker's theme is repetitive melodically and "empty" (ic5) harmonically to symbolize the empty and repetitive nature of their work. This theme also features another expression of ic3 and root relations of a third. This element is derived from the third-related stack of triads in the Steam Whistle chord.

Fig. 6 Machine Hall theme, Part 1 mm. 174-177 trombones and tuba



Moloch (and Machines, generally) - In the literary tradition⁴, the character Moloch symbolizes a person or thing demanding or requiring a very costly sacrifice. This comes from the rabbinical tradition in which Rashi⁵ describes Moloch as “...made of brass; they heated him from his lower parts [with fire]; and his hands being stretched out, and made hot, they put the child between his hands, and it was burnt; when it vehemently cried out, the priests beat a drum, that the father might not hear the voice of his son, and his heart might not be moved.” Here, Lang clearly draws a visual metaphor to show that the City Planners require a sacrifice of the workers. When the machines explode during Part 1, we very literally see the workers being fed to the machines, their lives being the sacrifice required to keep the city running. Appropriately, this section is scored with a loud, rhythmically dissonant drum part. Moloch’s theme is found in Part 1 most prominently during the Moloch Scene in Part 1 (mm. 201-211). This theme is primarily the tritone, usually expressed in cylindrical brass (See Fig. 7). This theme is used throughout all three parts in various ways.

Fig. 7 Moloch’s theme, Part 1 mm. 201-207



Rotwang - Rotwang is, by all appearances, a “mad scientist” who works for Joh Fredersen. He has developed a humanoid robot that will eventually replace the workers underneath the city. In the full version of the film, we are also led to believe that Joh Fredersen wishes this robot to be a recreation of his wife, Hel, who died giving birth to Freder. For this reason, Rotwang refers to False Maria as “My Hel!” once in Part 3. Rotwang’s theme is an ascending three-note motive which is harmonized by Bb minor and then G major.

⁴ David L. Jeffery, *A Dictionary of Biblical Tradition in English Literature* (Grand Rapids, MI: W.B. Eerdmans, 1992), 516-517.

⁵ Rabbi Shlomo Itzhaki or Rashi was a medieval French rabbi (1040-1150) and author of a complete commentary on the Talmud and *Tanakh*. "The Complete Jewish Bible with Rashi Commentary," Chabad.org, accessed April 7, 2016, http://www.chabad.org/library/bible_cdo/aid/16004#lt=primary&showrashi=true.

Fig. 8 Rotwang's theme, Part 1 mm. 395-400

The Robot (False Maria) - Rotwang uses Maria's likeness to create The Robot or "False Maria," an automaton that he transforms from a machine to a humanoid. The Robot theme is a $\flat\hat{6}-\hat{5}$ motive that is harmonized by B \flat major and then D major. This root relation of a major third is similar to Freder's theme, which is harmonized by E \flat major and G major. Please refer to mm. 405-416 of Part 1 for the complete theme.

Joh Fredersen - Joh Fredersen is the "Mastermind" of Metropolis and Freder's father. He is a cold, controlling person with little regard for the lives—let alone feelings—of the workers who are underground. His theme is tense and uneven rhythmically. It is a diminution of the Workers and Machine Hall theme (See Fig. 9) combined with a developed version of the Moloch theme (See Fig. 10).

Fig. 9 Joh Fredersen's theme 1 Part 1 mm. 255-257

Fig. 10 Joh Fredersen's theme 2 Part 1 mm. 267-270

Other considerations

Metropolis Triptych is structured in three large sections. These sections reflect Lang's original division of the screenplay into three tableaux: "Prelude," "Intermezzo," and "Furioso." These are also the titles I used for each movement. A triptych is a type of visual art form in which a three-panel painting or carving depicts a scene in three sections or panels. I found it appropriate to mix this visual art form with the musical form since I am using a visual element for the piece.

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Fig. 11 Fredersen's transformed theme, Part 2 mm. 104-108

Figure 11 shows the musical score for the transformed theme in Part 2, measures 104-108. The score is for three instruments: B-Tbn., Euph., and Tuba. The B-Tbn. part starts with a half note G2 (mf) and a half note G3 (f). The Euph. part starts with a half note G2 (mf) and a half note G3 (f). The Tuba part starts with a half note G2 (mf) and a half note G3 (f). All parts have a fermata over the second measure.

Part of the challenge of writing this piece was to keep the difficulty level at or below a Grade 5. Maintaining a grade level of 4.5-5 makes the piece more accessible to a broader range of high school and college ensembles. I accomplished this by using moderate ranges in all the instruments and by layering many simple musical elements together to create more complex and interesting textures. Two examples of this type of stratification of simple textures are mm. 212-223 in Part 1 and mm. 111-122 in Part 3 (See Fig. 12). Both of these sections sound quite complex and chaotic, but the component parts are very simple repeated patterns.

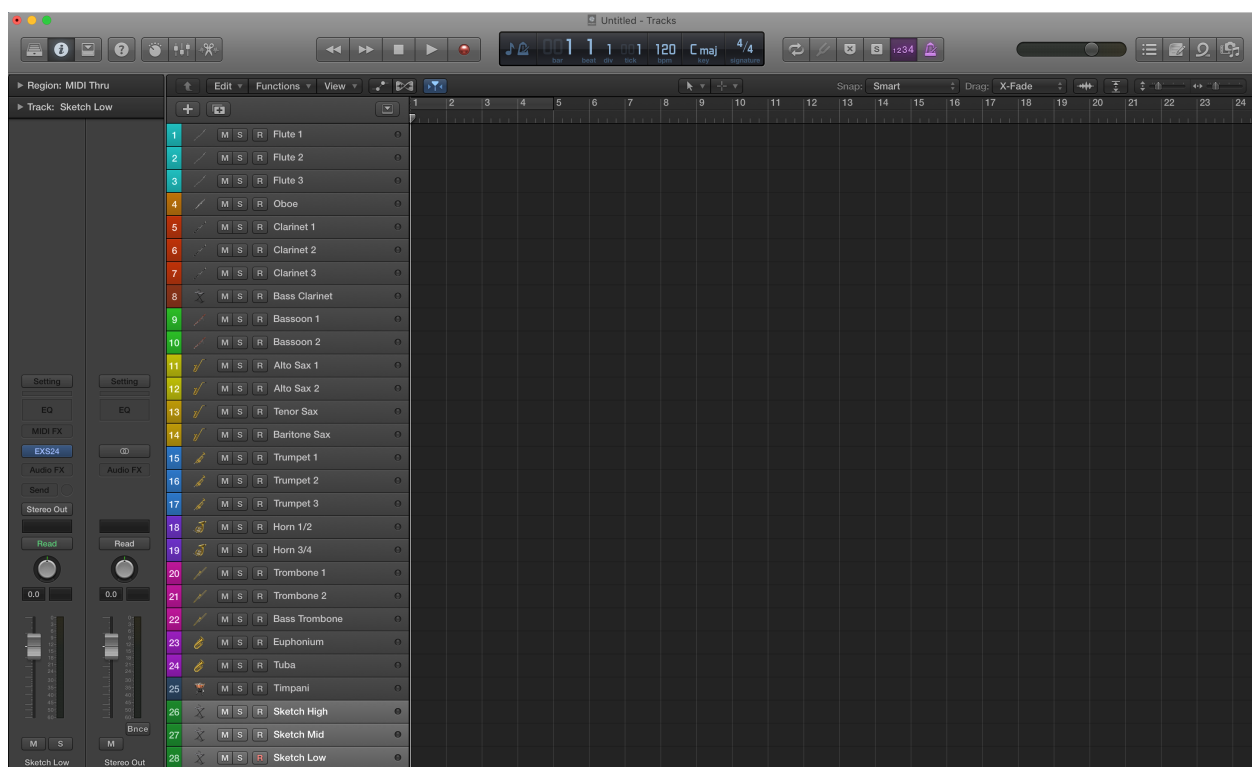
Fig. 12 Stratification, component parts boxed, Part 3 mm. 117-122

Figure 12 shows the musical score for Part 3, measures 117-122, illustrating stratification of component parts. The score includes parts for Fl. 1, Fl. 2/3, Ob., Bsn. 1/2, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax. 1/2, T. Sax., B. Sax., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1/2, B-Tbn., Euph., Tuba, and Timp. Several parts are boxed to show simple repeated patterns.

Final thoughts and considerations

When Steven Smyth initially met with me to talk about this project, our plan was of a much smaller scope. What has become *Metropolis Triptych* is something more engaging and involved than I think we thought was possible given the timeframe we had to complete it. During this process, I developed an efficient workflow for a piece this size, working in Logic Pro X and Finale 2014.5. This workflow consisted of setting up multiple virtual software instruments in Logic that corresponded to the instrumentation for the piece. I included anywhere from three to six “sketch tracks” at the bottom of my instrument list. Figure 13 shows what a “blank page” in Logic looks like and represents the point from which I started each movement.

Fig. 13 Blank Logic project



I watched each movement of the film and took note of visually impactful moments. This divided the movement into smaller formal structures and created “waypoints” to work within. I will be able to use this process for any future project in which there is either a dramatic narrative or film.

I developed a much more finely-tuned understanding of the wind band idiom and feel much more at home writing for the ensemble, which was certainly a goal for me during my DMA studies. This project resulted in a very entertaining piece of art which is operatic in scale. I think colleges and high schools alike will enjoy working on it and be equally and appropriately challenged. Working with a visual element provided a significant inspiration and particularly in ways that I didn't think that it would. At the outset, I thought the film would inspire some general themes or moods. It turned out that the film helped guide my decisions regarding form, meter, and even rhythm. As mentioned previously, the visual scene changes and intertitles provided formal structure. A good example of how scene changes had an effect on the structure of the piece is found in the third movement. On pages 168-170 of the score, within a span of about ten measures (339-348), there are three completely separate themes juxtaposed with one another in quick succession. This is because of what is happening visually. In mm. 339-342, the Huppertz Theme underscores Freder's horrified reaction to the burning of False Maria, whom he thinks is the real Maria. This is interrupted by a jump cut to the real Maria being chased by Rotwang which is accompanied in mm. 342-347 by a sequenced version of the first half of her theme (refer to Fig. 4). As Freder runs in to the rescue on screen, Freder's main theme in its original scoring from Part 1 (refer to Fig. 3) begins in measure 348. Again, these musical elements are rather disjunctly connected and I made this formal choice based on the quick editing of the film.

All in all, I look forward to working with film again and continuing to refine my voice in the wind band idiom. I would like to thank the members of my graduate advising committee for their input during this project, Steven Smyth and Chad Jacobsen for what has been an excellent collaboration, and Dr. Forrest Pierce for his careful and inspiring guidance during my time at the University of Kansas.

Metropolis Triptych

Symphony for Wind Band and Silent Film

by Nathan Jones

film by Fritz Lang *Metropolis* (1927)
edited by Chad Jacobsen

Instrumentation

3 Flutes
1 Oboe
2 Bassoons
3 Clarinets in B \flat
1 Bass clarinet in B \flat
2 Alto Saxes
1 Tenor Saxophone
1 Baritone Saxophone

3 Trumpets in B \flat
4 Horns in F
2 Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

4 Timpani
Bells, Vibraphone, Marimba (A), Chimes
2 Percussionists (Snare drum, Bass drum,
suspended cymbal, crash cymbals,
tam-tam, triangle)

Grade 4.5-5 Concert Band
(2016)

I. Prelude	13:16
II. Intermezzo	7:46
III. Furioso	12:44

Metropolis Triptych

I: Prelude

Nathan Jones (ASCAP)

Scene 1: Introduction & The Worker
Tempo I ♩ = 120

Flute 1

Flute 2/3

Oboe

Bassoon 1/2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax 1/2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1/2

Bass Trombone

Euphonium

Tuba

Timpani

Chimes (crash cymbals)

Bells

Marimba

Vibraphone (low tom tom)

Percussion 1

Percussion 2

7 10

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Crash cym.

Sus. Cym.

f

mf

p

[illegible]

20

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

22

mf

mp

mf

mp

f

mp

mf

mp

f

f

f

2

3

4

4

2

3

4

4

2

3

4

4

2

3

4

4

25 29

Fl. 1 3

Fl. 2/3 3

Ob. 4

Bsn. 1/2 4

B♭ Cl. 1

B♭ Cl. 2 3

B♭ Cl. 3 3

B Cl. 4

A.Sx. 1/2 *p*

T. Sx.

B. Sx.

Tpt. 1 3

Tpt. 2/3 3

Hn. 1/2 4

Hn. 3/4 4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp. 3

Chm. 3

Bells 4

Mrb. 4

Vibes

Perc. 1

Perc. 2

mf

mf

mp

mp

37 41

Fl. 1 *ff*

Fl. 2/3 *ff*

Ob. *ff*

Bsn. 1/2 *ff* *p subito*

B♭ Cl. 1 *ff*

B♭ Cl. 2 *ff*

B♭ Cl. 3 *ff*

B Cl. *ff*

A.Sx. 1/2 *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 *ff* *pp subito*

Tpt. 2/3 *ff* *pp subito*

Hn. 1/2 *ff* *pp subito*

Hn. 3/4 *ff*

Tbn. 1/2 *ff* *pp subito*

B-Tbn. *ff* *pp subito*

Euph. *ff* *pp subito*

Tuba *ff* *pp subito*

Timp. *ff*

Chm. *ff*

Bells *ff*

Mrb. *ff*

Vibes *ff*

Perc. 1 *ff* *Crash cym.*

Perc. 2 *ff*

43 45 47

Fl. 1 *mf*

Fl. 2/3 *mf*

Ob.

Bsn. 1/2 *mp*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *p* *mp*

Tpt. 2/3 *p* *mp*

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *p* *mp*

B-Tbn. *p* *mp*

Euph. *p* *mp*

Tuba *p* *mp*

Timp.

Chm.

Bells

Mrb.

Vibes *no pedal* *p* *mp*

Perc. 1

Perc. 2

48 50

Fl. 1 *mf* *f* 5 4 5 4

Fl. 2/3 *mf* *f* 5 4 5 4

Ob. *mf* *f* 8 4 8 4

Bsn. 1/2 *mf* *f* 8 4 8 4

B♭ Cl. 1 *mf* *f* 5 4 5 4

B♭ Cl. 2 *mf* *f* 5 4 5 4

B♭ Cl. 3 *mf* *f* 5 4 5 4

B Cl. *mf* *f* *p* 8 4 8 4

A.Sx. 1/2 *f*

T. Sx. *f* *p*

B. Sx. *f*

Tpt. 1 *mf* *f* 5 4 5 4

Tpt. 2/3 *mf* *f* 5 4 5 4

Hn. 1/2 *f* 8 4 8 4

Hn. 3/4 *f* 8 4 8 4

Tbn. 1/2 *mf* *f*

B-Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. 5 4 5 4

Chm. 5 4 5 4

Bells 8 4 8 4

Mrb. *mf* *f* 8 4 8 4

Vibes *mf* *f*

Perc. 1 *p* *f*

Perc. 2 *p* *f*

56 62

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

64 70

Fl. 1 *mf*

Fl. 2/3

Ob.

Bsn. 1/2 *mp*

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

B Cl. *mf*

A.Sx. 1/2 *mp*

T. Sx.

B. Sx. *mf*

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm. *mp* to crash cymbals

Bells

Mrb. *mf*

Vibes

Perc. 1

Perc. 2

Musical score for a large orchestra, measures 72-74. The score is written for the following instruments:

- Fl. 1
- Fl. 2/3
- Ob.
- Bsn. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B Cl.
- A.Sx. 1/2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B-Tbn.
- Euph.
- Tuba
- Timp.
- Chm.
- Bells
- Mrb.
- Vibes
- Perc. 1
- Perc. 2

The score shows measures 72, 73, and 74. Measure 72 is mostly rests. Measure 73 contains a melodic line for the Oboe and Bassoon, and a rhythmic pattern for the Clarinets and Saxophones. Measure 74 features a complex orchestral texture with many instruments playing. Dynamics include *mf* (mezzo-forte) and *f* (forte).

78

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Fl. 1 3

Fl. 2/3 3

Ob. 4

Bsn. 1/2 4

B♭ Cl. 1 3

B♭ Cl. 2 3

B♭ Cl. 3 3

B Cl. 4

A.Sx. 1/2 4

T. Sx. 3

B. Sx. 3

Tpt. 1 3

Tpt. 2/3 3

Hn. 1/2 4

Hn. 3/4 4

Tbn. 1/2 4

B-Tbn. 4

Euph. 4

Tuba 4

Timp. 3

Chm. 3

Bells 4

Mrb. 4

Vibes 4

Perc. 1

Perc. 2

ff *no pedal* *f* *mf*

87

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mf

mp

p

pp

To large tom-tom

91 Scene 2: The Club of Sons

94

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Measures 91-94 are marked with large numbers 2 and 4, indicating a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mp*, *mf*, *f*, *ff*).

98 101

Fl. 1 *mp* 3

Fl. 2/3 *mp* 3

Ob. 4

Bsn. 1/2 *mp* 4

B♭ Cl. 1 *p* *mf* *f* 3

B♭ Cl. 2 *p* *mf* *f* 3

B♭ Cl. 3 *p* *mf* 3

B Cl. *mp* 4

A.Sx. 1/2 *f*

T. Sx. *mp* 3

B. Sx. *mp* 3

Tpt. 1 4 3

Tpt. 2/3 4 3

Hn. 1/2 4 4

Hn. 3/4 4 4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp. 4 3

Chm. 4 3

Bells 4 4

Mrb. 4 4

Vibes

Perc. 1

Perc. 2

104

Fl. 1 3 4 *mf*

Fl. 2/3 3 4 *mf*

Ob. 4 4 *f*

Bsn. 1/2 4 4 *mf*

B♭ Cl. 1 3 4 *mf*

B♭ Cl. 2 3 4 *mf*

B♭ Cl. 3 3 4 *mf*

B Cl. 4 4 *mf*

A.Sx. 1/2 4 4 *mf*

T. Sx. 4 4 *mf*

B. Sx. 4 4 *mf*

Tpt. 1 3 4

Tpt. 2/3 3 4

Hn. 1/2 4 4

Hn. 3/4 4 4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp. 3 4

Chm. 3 4

Bells 4 4

Mrb. 4 4

Vibes

Perc. 1

Perc. 2

109

Fl. 1
 Fl. 2/3
 Ob.
 Bsn. 1/2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B Cl.
 A.Sx. 1/2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 B-Tbn.
 Euph.
 Tuba
 Timp.
 Chm.
 Bells
 Mrb.
 Vibes
 Perc. 1
 Perc. 2

The musical score for page 109 (rehearsal mark 19) features the following instruments and parts:

- Fl. 1:** Melodic line with trills and slurs.
- Fl. 2/3:** Harmonic support for Fl. 1.
- Ob.:** Melodic line with a long slur.
- Bsn. 1/2:** Bassoon part with slurs and dynamics.
- B♭ Cl. 1, 2, 3:** Clarinet parts with triplets and slurs.
- B Cl.:** Bass Clarinet part with slurs.
- A.Sx. 1/2:** Alto Saxophone part with triplets and slurs.
- T. Sx.:** Tenor Saxophone part with a long slur.
- B. Sx.:** Baritone Saxophone part with slurs.
- Tpt. 1, 2/3:** Trumpet parts with rehearsal marks 3 and 4.
- Hn. 1/2, 3/4:** Horn parts with rehearsal marks 4 and 4.
- Tbn. 1/2, B-Tbn., Euph., Tuba:** Trombone and tuba parts.
- Timp., Chm., Bells, Mrb., Vibes:** Percussion parts with rehearsal marks 3 and 4.
- Perc. 1, 2:** Additional percussion parts.

Dynamics include *f* (forte) and *ff* (fortissimo). Rehearsal marks 3 and 4 are indicated by large numbers.

119 Scene 3: Maria

122

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

125 127 With expression, but still in time

Fl. 1 *mp*

Fl. 2/3

Ob. *mf*

Bsn. 1/2

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *mf*

B Cl. *mp*

A.Sx. 1/2 *mp*

T. Sx.

B. Sx.

Tpt. 1 *mp* *p*

Tpt. 2/3 *mp* *p*

Hn. 1/2 *mp* *p*

Hn. 3/4 *mp* *p*

Tbn. 1/2 *mp* *p*

B-Tbn. *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

132

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

135

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

143 147

Fl. 1 *f*

Fl. 2/3 *f*

Ob. *f*

Bsn. 1/2 *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B \flat Cl. 3 *f*

B Cl. *f*

A.Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *f*

B-Tbn. *f*

Euph. *f*

Tuba *f*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2 *p*

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

ff *mp* *f*

159 162

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mf *mp* *p*

Detailed description: This is a page from a musical score, page 27, showing measures 159 to 162. The score is for a large ensemble, including woodwinds, brass, and percussion. The woodwind section (Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are shown with their respective parts. The percussion section includes Timpani, Chimes, Bells, Mridangam, Vibes, and two other Percussion parts. Measures 159 and 162 are highlighted with large numbers 3 and 4, indicating a change in time signature. Dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are marked throughout the score.

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2/3
- Ob.
- Bsn. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B Cl.
- A.Sx. 1/2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B-Tbn.
- Euph.
- Tuba
- Timp.
- Chm.
- Bells
- Mrb.
- Vibes
- Perc. 1
- Perc. 2

The score includes musical notation, dynamics (pp, p, mp), and large numbers 2 and 4 indicating specific measures or sections. The page is numbered 10 in the bottom right corner.

180

182

Musical score for a symphony orchestra, measures 180-182. The score is written for the following instruments:

- Fl. 1
- Fl. 2/3
- Ob.
- Bsn. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B Cl.
- A.Sx. 1/2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B-Tbn.
- Euph.
- Tuba
- Timp.
- Chm.
- Bells
- Mrb.
- Vibes
- Perc. 1
- Perc. 2

The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The notation includes various musical symbols, including notes, rests, and slurs, indicating the melodic and harmonic structure of the music.

193

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Large tom-tom w/
stacc. timp. mallets

mp

201 205

Fl. 1 *mf* *f*

Fl. 2/3 *mf* *f*

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp. *f*

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Large tom-tom w/
stacc. timp. mallets

Large tom-tom w/
stacc. timp. mallets

ff

f

mf

ff

f

ff

f

ff

f

ff

mf

mf

mf

212

Fl. 1 "Moloch!"

Fl. 2/3 Woodwind players should yell and cry out as if in extreme agony and pain.

Ob. There should be sporadic shouts of "Moloch!" as have been indicated in different parts. These shouts should become more distant as the scene begins to wind down.

Bsn. 1/2 "Moloch!"

B♭ Cl. 1 The yelling should gradually dissipate in coordination with the film or by a measure before they must begin playing again.

B♭ Cl. 2 "Moloch!"

B♭ Cl. 3

B Cl. "Moloch!"

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm. Crash cym.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

FL. 1
FL. 2/3
Ob.
Bsn. 1/2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B Cl.
A.Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1/2
B-Tbn.
Euph.
Tuba
Timp.
Chm.
Bells
Mrb.
Vibes
Perc. 1
Perc. 2

224

Fl. 1 *mf* *mp*

Fl. 2/3 *mf* *mp*

Ob. *mf* *mp*

Bsn. 1/2 *mf* *mp*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl. *mf* *mp*

A.Sx. 1/2

T. Sx.

B. Sx. *mp*

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn. *mp*

Euph.

Tuba *mp*

Timp.

Chm. return to chimes

Bells

Mrb. *mp* *mf*

Vibes *p*

Perc. 1 *p* to crash cymbals

Perc. 2 *p* to sus. cymb.

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mf

mf

mf

mp

Scene 5: Joh Fredersen

235

Fl. 1 *mp*

Fl. 2/3 *mp*

Ob.

Bsn. 1/2 *p*

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2 *mp*

Hn. 3/4 *mp*

Tbn. 1/2 *mp*

B-Tbn. *mp*

Euph. *mp*

Tuba *mp*

239

mf

mp

mf

mp

mf

mp

mf

mp

Tim.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

241 243

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mf

mf

mp

mf

mf

mf

mf

mf

247 251

Fl. 1 *mp* *p*

Fl. 2/3 *mp* *p*

Ob. *f* *mf* *mp*

Bsn. 1/2 *mp*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3 *mp*

B Cl. *mp*

A.Sx. 1/2

T. Sx.

B. Sx. *mp*

Tpt. 1 *mf* *mp* *p*

Tpt. 2/3

Hn. 1/2 *mp* *p*

Hn. 3/4 *mp* *p*

Tbn. 1/2 *mp* *p*

B-Tbn. *mp* *p*

Euph. *mp* *p*

Tuba *mp* *p*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

255 259

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

p

mp

261 263

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mp

p

p

p

267 271

Fl. 1 *mf*

Fl. 2/3 *mf*

Ob. *mf*

Bsn. 1/2 *mf* *p*

B \flat Cl. 1 *mp*

B \flat Cl. 2 *mp*

B \flat Cl. 3 *mf* *p*

B Cl. *mf* *p*

A.Sx. 1/2

T. Sx.

B. Sx. *mf*

Tpt. 1

Tpt. 2/3

Hn. 1/2 *p*

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb. *mf* *p*

Vibes

Perc. 1

Perc. 2

273

275

The image displays a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2/3
- Ob.
- Bsn. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B Cl.
- A.Sx. 1/2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B-Tbn.
- Euph.
- Tuba
- Timp.
- Chm.
- Bells
- Mrb.
- Vibes
- Perc. 1
- Perc. 2

The score is written in 4/4 time. The key signature has one flat (B♭). The tempo is marked with a large '2' and a large '4', indicating a 2/4 and 4/4 time signature respectively. The score includes various dynamic markings such as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The score is divided into measures by vertical bar lines. The first measure of the score is marked with a large '2', and the second measure is marked with a large '4'. The score is written for a large ensemble, including woodwinds, brass, and percussion. The instruments listed on the left side of the page are:

- Fl. 1
- Fl. 2/3
- Ob.
- Bsn. 1/2
- B♭ Cl. 1
- B♭ Cl. 2
- B♭ Cl. 3
- B Cl.
- A.Sx. 1/2
- T. Sx.
- B. Sx.
- Tpt. 1
- Tpt. 2/3
- Hn. 1/2
- Hn. 3/4
- Tbn. 1/2
- B-Tbn.
- Euph.
- Tuba
- Timp.
- Chm.
- Bells
- Mrb.
- Vibes
- Perc. 1
- Perc. 2

279 283

Fl. 1 *p* *mf*

Fl. 2/3

Ob. *mp*

Bsn. 1/2 *mf*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B♭ Cl. 3 *p*

B Cl. *mp* *mf*

A.Sx. 1/2 *p* *mf*

T. Sx. *p* *mf*

B. Sx.

Tpt. 1 *mf*

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *mf* *p* *mf* *p*

B-Tbn. *mf* *p*

Euph. *p* *mf* *p*

Tuba *mf* *p*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

293 297

Fl. 1 *mf*

Fl. 2/3 *mf*

Ob.

Bsn. 1/2 *p* *mf* *p*

B♭ Cl. 1 *mp* *mf*

B♭ Cl. 2 *mp* *mf*

B♭ Cl. 3 *mp* *mf*

B Cl. *p* *mf* *p*

A.Sx. 1/2 *mf*

T. Sx.

B. Sx. *p* *mf* *p*

Tpt. 1

Tpt. 2/3

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *p* *mf* *p*

B-Tbn. *p* *mf* *p*

Euph. *p* *mf* *p*

Tuba *p* *mf* *p*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

299

301

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

305 309

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

312 317

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

p

mp

mf

p

no pedal

This page of a musical score is arranged in a standard orchestral format. The staves are organized into systems, with woodwinds and strings at the top and percussion at the bottom. The instruments listed on the left are: Fl. 1, Fl. 2/3, Ob., Bsn. 1/2, B♭ Cl. 1, B♭ Cl. 2, B♭ Cl. 3, B Cl., A.Sx. 1/2, T. Sx., B. Sx., Tpt. 1, Tpt. 2/3, Hn. 1/2, Hn. 3/4, Tbn. 1/2, B-Tbn., Euph., Tuba, Timp., Chm., Bells, Mrb., Vibes, Perc. 1, and Perc. 2. The score includes various musical notations such as rests, notes, and dynamic markings like *mf* (mezzo-forte), *f* (forte), and *p* (piano). A 'solo' marking is present for the Oboe in the third measure. A 'chimes' marking is present for the Chimes in the fifth measure. The percussion section includes staves for two different types of percussion, labeled Perc. 1 and Perc. 2.

326 329

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

f *mp*

mp

mp *mf* *mf*

333

337

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

The musical score is arranged in a standard orchestral format. The woodwind section (Flutes, Oboe, Bassoon, Clarinets) and reed section (Saxophones) are in the upper staves. The brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) is in the middle. The percussion section (Timpani, Chimes, Bells, Maracas, Vibraphone, and other Percussion) is at the bottom. Measures 333-337 show various musical notations including rests, notes, and dynamics like 'f' and 'solo'.

339 340 Tempo I ♩ = 120 343

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

345 Scene 7: Freder

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

352 356

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

359

361

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

f

mf

365

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

fp

f

f

f

f

370

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

374

377

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

fp

ff

381 Scene 8: Rotwang & The Robot

384

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

The musical score for measures 381-384 of Scene 8: Rotwang & The Robot. The score is for a full orchestra and includes parts for Flute 1, Flute 2/3, Oboe, Bassoon 1/2, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, B Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Baritone Trombone, Euphonium, Tuba, Timpani, Chimes, Bells, Maracas, Vibes, Percussion 1, and Percussion 2. Measures 381-384 show a complex orchestral texture with many instruments playing sustained notes and some moving lines. The B-flat Clarinets and Horns have prominent parts in measures 381 and 382. The B Clarinet has a melodic line in measure 383. The Flutes and Bassoons have sustained notes. The Trombones and Euphonium have sustained notes. The Percussion instruments are mostly silent.

[illegible]

395 398

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

mp

401

405

Fl. 1 *mf* *f*

Fl. 2/3 *mf* *f*

Ob. *mf* *f*

Bsn. 1/2 *mp* *f*

B \flat Cl. 1 *mp* *f*

B \flat Cl. 2 *mp* *f*

B \flat Cl. 3 *mp* *f*

B Cl. *mp* *f*

A.Sx. 1/2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2/3 *mf* *f*

Hn. 1/2 *mf* *f*

Hn. 3/4 *mf* *f*

Tbn. 1/2 *mf* *f*

B-Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Chm. *mf* *f*

Bells *mf* *f*

Mrb. *mf*

Vibes *mf*

Perc. 1 *f*

Perc. 2

Crash cym.

407 409

Fl. 1
Fl. 2/3
Ob.
Bsn. 1/2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B Cl.
A.Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1/2
B-Tbn.
Euph.
Tuba
Timp.
Chm.
Bells
Mrb.
Vibes
Perc. 1
Perc. 2

The musical score is written for a full symphony orchestra. Measures 407 and 409 are marked with a box. The score includes parts for Flutes, Oboe, Bassoon, Clarinets, Bass Clarinet, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Timpani, Chimes, Bells, Maracas, Vibes, and Percussion. The notation includes various musical symbols such as notes, rests, and dynamic markings.

413 417

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Sus. cym.

choke

mp *ff*

419

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

422

425

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bells

Mrb.
p

Vibes

Perc. 1

Perc. 2

430

Fl. 1 *pp*

Fl. 2/3 *pp*

Ob. *pp*

Bsn. 1/2 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

B♭ Cl. 3 *pp*

B Cl. *pp*

A.Sx. 1/2 *pp*

T. Sx. *pp*

B. Sx. *pp*

Tpt. 1 *pp*

Tpt. 2/3 *pp*

Hn. 1/2 *pp*

Hn. 3/4 *pp*

Tbn. 1/2 *pp*

B-Tbn. *pp*

Euph. *pp*

Tuba *pp*

Timp.

Chm.

Bells

Mrb.

Vibes

Perc. 1

Perc. 2

Scene 9: The Catacombs
Tempo I ♩ = 120

II: Intermezzo

5

Flute 1

Flute 2/3

Oboe

Bassoon 1/2

Clar. in B \flat 1

Clar. in B \flat 2

Clar. in B \flat 3

Bass Clarinet

A.Sxs. 1/2

Tenor Sax

Baritone Sax

B \flat Trumpet 1

B \flat Trumpet 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1/2

Bass Trombone

Euphonium

Tuba

Timpani

Chimes

Bells

Marimba
(Sus. cym.)

Vibraphone

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

7 11

Fl. 1 *mf* *mp* *pp* *p*

Fl. 2/3 *mf* *mp* *pp* *p*

Ob. *mf* *mp* *pp* *p*

Bsn. 1/2 *mf* *mp* *pp* *p*

B \flat Cl. 1 *mf* *mp* *pp* *p*

B \flat Cl. 2 *mf* *mp* *pp* *p*

B \flat Cl. 3 *mf* *mp* *pp* *p*

B. Cl. *mf* *p* *pp* *p*

A.Sx. 1/2 *p*

T. Sx. *p*

B. Sx. *mf* *p* *pp* *p*

Tpt. 1

Tpt. 2/3

Hn. 1/2 *mf* *mp* *p*

Hn. 3/4 *mf* *mp* *p*

Tbn. 1/2 *mf* *p* *pp* *p*

B-Tbn. *mf* *p* *pp* *p*

Euph. *mf* *p* *pp* *p*

Tuba *mf* *p* *pp* *p*

Timp.

Chm.

Bls. *p*

Mrb. *p*

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

[illegible]

19 24

Fl. 1 *mf* *f* *mf*

Fl. 2/3 *mf* *f* *mf*

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *mf* *f* *mf*

Tpt. 2/3 *mf* *f* *mf*

Hn. 1/2 *mf* *f* *mf*

Hn. 3/4 *mf* *f* *mf*

Tbn. 1/2 *mf* *f* *mf*

B-Tbn. *mf* *f* *mf*

Euph. *mf* *f* *mf*

Tuba *mf* *f* *mf*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

29

Solo, ad lib.;
like an old radio with the signal coming in and out.

26

Fl. 1 *f* *sfz*

Fl. 2/3 *f*

Ob. *solo*
p *sweetly, with great expression*

Bsn. 1/2

B \flat Cl. 1 *solo*
sfz *pp* *solo* *mp*

B \flat Cl. 2 *pp* *solo* *mp*

B \flat Cl. 3 *pp* *solo* *mp*

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *f*

B-Tbn. *f*

Euph. *f*

Tuba *f*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

43

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

48

Fl. 1 *mf* *f* *sfz*

Fl. 2/3 *mf* *f* *sfz*

Ob.

Bsn. 1/2

B \flat Cl. 1 *all* *sfz* *all*

B \flat Cl. 2 *sfz*

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 *mf* *f* *to mute*

Tpt. 2/3 *mf* *f* *to mute*

Hn. 1/2 *mf* *f*

Hn. 3/4 *mf* *f*

Tbn. 1/2 *mf* *f* *to mute*

B-Tbn. *mf* *f* *to mute*

Euph. *mf* *f*

Tuba *mf* *f*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

54 Scene 10: The Tower of Babel

59

Fl. 1 *pp* *p*

Fl. 2/3 *pp*

Ob. *pp*

Bsn. 1/2

B \flat Cl. 1 *pp* *p*

B \flat Cl. 2 *pp*

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1 Mute *mp* Mute *p* remove mute

Tpt. 2/3 *mp* *p* remove mute

Hn. 1/2

Hn. 3/4

Tbn. 1/2 Mute *p* *mp* *p*

B-Tbn. Mute *p* *mp* *p*

Euph.

Tuba

Timp.

Chm. *p*

Bls.

Mrb.

Vib.

Perc. 1 (S.D., sus. cym. tam-tam)

Perc. 2 (Crash. cym.)

61 63

Fl. 1 *mf* *p*

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1 *mf* *p*

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2 *p* *mp*

T. Sx. *p* *mp*

B. Sx. *p* *mp*

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *mp* remove mute

B-Tbn. *mp* remove mute

Euph. *pp* *mp*

Tuba *pp* *mp*

Timp.

Chm. *p*

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

67 71

Fl. 1 *p* *mf* *p*

Fl. 2/3

Ob. *p* *mf*

Bsn. 1/2 *p* *mf*

B♭ Cl. 1 *p*

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2 *p* *mf*

T. Sx. *mp* *mf*

B. Sx. *p* *mf* *mp* *mf*

Tpt. 1 *Open* *p* *mf*

Tpt. 2/3

Hn. 1/2 *p* *mf*

Hn. 3/4 *p* *mf*

Tbn. 1/2 *Open* *p* *mf* *p*

B-Tbn. *Open* *p* *mf* *p*

Euph. *p* *mf* *p*

Tuba *p* *mf* *p*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1 (S.D., sus. cym. tam-tam) *p* *mf* *p*

Perc. 2 (Crash. cym.)

Snare drum

73

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

75

79 83

Fl. 1 *mp* *mf* *f* *ff*

Fl. 2/3 *mp* *mf* *f* *ff*

Ob. *f* *ff*

Bsn. 1/2 *f*

B \flat Cl. 1 *mp* *mf* *f* *ff*

B \flat Cl. 2 *mp* *mf* *f* *ff*

B \flat Cl. 3 *all* *mf* *f* *ff*

B. Cl. *f*

A.Sx. 1/2 *f* *ff*

T. Sx. *ff*

B. Sx. *f* *ff*

Tpt. 1 *f* *ff* *Open*

Tpt. 2/3 *ff*

Hn. 1/2 *ff* *f*

Hn. 3/4 *ff*

Tbn. 1/2 *mf* *f*

B-Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1 (S.D., sus. cym. tam-tam) *p* *mf* *p* *mf* *f* *mf* *f*

Perc. 2 (Crash. cym.) *mp* *mf* *f*

85

88

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

to tam-tam

p *< f* *p* *< f* *p* *< f* *p* *< f*

91

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

94

96

Fl. 1 *p* *pp*

Fl. 2/3 *p* *pp*

Ob. *p* *pp*

Bsn. 1/2 *p* *pp*

B♭ Cl. 1 *p* *pp*

B♭ Cl. 2 *p* *pp*

B♭ Cl. 3 *p* *pp*

B. Cl. *p* *pp*

A.Sx. 1/2 *p* *pp*

T. Sx. *p* *pp*

B. Sx. *p* *pp*

Tpt. 1

Tpt. 2/3

Hn. 1/2 *p* *pp*

Hn. 3/4 *p* *pp*

Tbn. 1/2 *p* *pp*

B-Tbn. *p* *pp*

Euph. *p* *pp*

Tuba *p* *pp*

Timp.

Chm.

Bls. *p*

Mrb. *p*

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

100 Scene 11: "The Mediator Must be the Heart!"

Fl. 1 *p* *mp* *mf*
 Fl. 2/3 *p* *mp* *mf*
 Ob. *p* *mp* *mf*
 Bsn. 1/2 *p* *mp* *mf*
 B \flat Cl. 1 *p* *mp* *mf*
 B \flat Cl. 2 *p* *mp* *mf*
 B \flat Cl. 3 *p* *mp* *mf*
 B. Cl. *p* *mp* *mf*
 A.Sx. 1/2 *p* *mp* *mf*
 T. Sx. *p* *mp* *mf*
 B. Sx. *p* *mp* *mf*
 Tpt. 1 *p* *mp* *mf*
 Tpt. 2/3 *p* *mp* *mf*
 Hn. 1/2 *p* *mp* *mf*
 Hn. 3/4 *p* *mp* *mf*
 Tbn. 1/2 *p* *mp* *mf*
 B-Tbn. *p* *mp* *mf*
 Euph. *p* *mp* *mf*
 Tuba *p* *mp* *mf*
 Timp. *p* *mp* *mf*
 Chm. *p* *mp* *mf*
 BIs. *p* *mp* *mf*
 Mrb. *p* *mp* *mf*
 Vib. *p* *mp* *mf*
 Perc. 1 (S.D., sus. cym. tam-tam)
 Perc. 2 (Crash. cym.)

This image shows a page from a musical score, specifically measures 105 through 110. The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The instruments listed on the left are Flute 1, Flute 2/3, Oboe, Bassoon 1/2, B♭ Clarinet 1, B♭ Clarinet 2, B♭ Clarinet 3, B♭ Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Euphonium, Tuba, Timpani, Chimes, Bells, Maracas, Vibraphone, Percussion 1 (S.D., sus. cym., tam-tam), and Percussion 2 (Crash cymbals). The music features various dynamics such as *f*, *ff*, *p*, and *sfz*. There are also performance instructions like "let all ring", "to sus. cym.", "Sus. cym.", "keep pedal down", and "tam-tam". The right side of the page has large numbers 3 and 4 indicating measure groups. The top of the page has measure numbers 105, 106, and 110.

111 115

Fl. 1 3 4 3

Fl. 2/3 3 4 3

Ob. 4 4 4

Bsn. 1/2 4 4 4

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl. 3 4 3

A.Sx. 1/2 3 4 3

T. Sx. 4 4 4

B. Sx. 4 4 4

Tpt. 1

Tpt. 2/3 3 4 3

Hn. 1/2 3 4 3

Hn. 3/4 4 4 4

Tbn. 1/2 4 4 4

B-Tbn.

Euph.

Tuba

Timp. 3 4 3

Chm. 3 4 3

Bls. 4 4 4

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

high note preferred

p

116

Fl. 1
Fl. 2/3
Ob.
Bsn. 1/2
B♭ Cl. 1
B♭ Cl. 2
B♭ Cl. 3
B. Cl.
A.Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1/2
B-Tbn.
Euph.
Tuba
Timp.
Chm.
Bls.
Mrb.
Vib.
Perc. 1
(S.D., sus. cym.
tam-tam)
Perc. 2
(Crash. cym.)

4

to marimba

to snare drum
dampen

121 125

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

Snare drum

p *mf* *p* *p* *mf* *p*

127 129

Fl. 1 *mf* *p* *mf* *p*

Fl. 2/3

Ob. *mf*

Bsn. 1/2

B \flat Cl. 1 *p* *mf* *p*

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2 *p* *mf* *p*

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1 (S.D., sus. cym. tam-tam) *p* *mf* *p* *p* *mf* *p* to sus. cym.

Perc. 2 (Crash. cym.)

133

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

146

Fl. 1
 Fl. 2/3
 Ob.
 Bsn. 1/2
 B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl.
 A.Sx. 1/2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 B-Tbn.
 Euph.
 Tuba
 Timp.
 Chm.
 Bls.
 Mrb.
 Vib.
 Perc. 1
 (S.D., sus. cym.
tam-tam)
 Perc. 2
 (Crash. cym.)

Musical score for page 96, rehearsal mark 146. The score includes staves for Flutes 1, 2/3, Oboe, Bassoon 1/2, B-flat Clarinets 1, 2, 3, Bass Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2/3, Horns 1/2, 3/4, Trombones 1/2, Baritone Trombone, Euphonium, Tuba, Timpani, Chimes, Bells, Maracas, Vibraphone, and Percussion 1 & 2. The music features sustained notes with crescendos and decrescendos, with dynamic markings such as *mp*, *mf*, *p*, and *all*. The Bells part has a rhythmic pattern in the first three measures and a melodic line in the fourth.

151 Solo, ad lib.;
like an old radio with the signal coming in and out.

155

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

p sweetly, with great expression

mp


mf

pp

mp

p

157 159 163

Fl. 1 

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

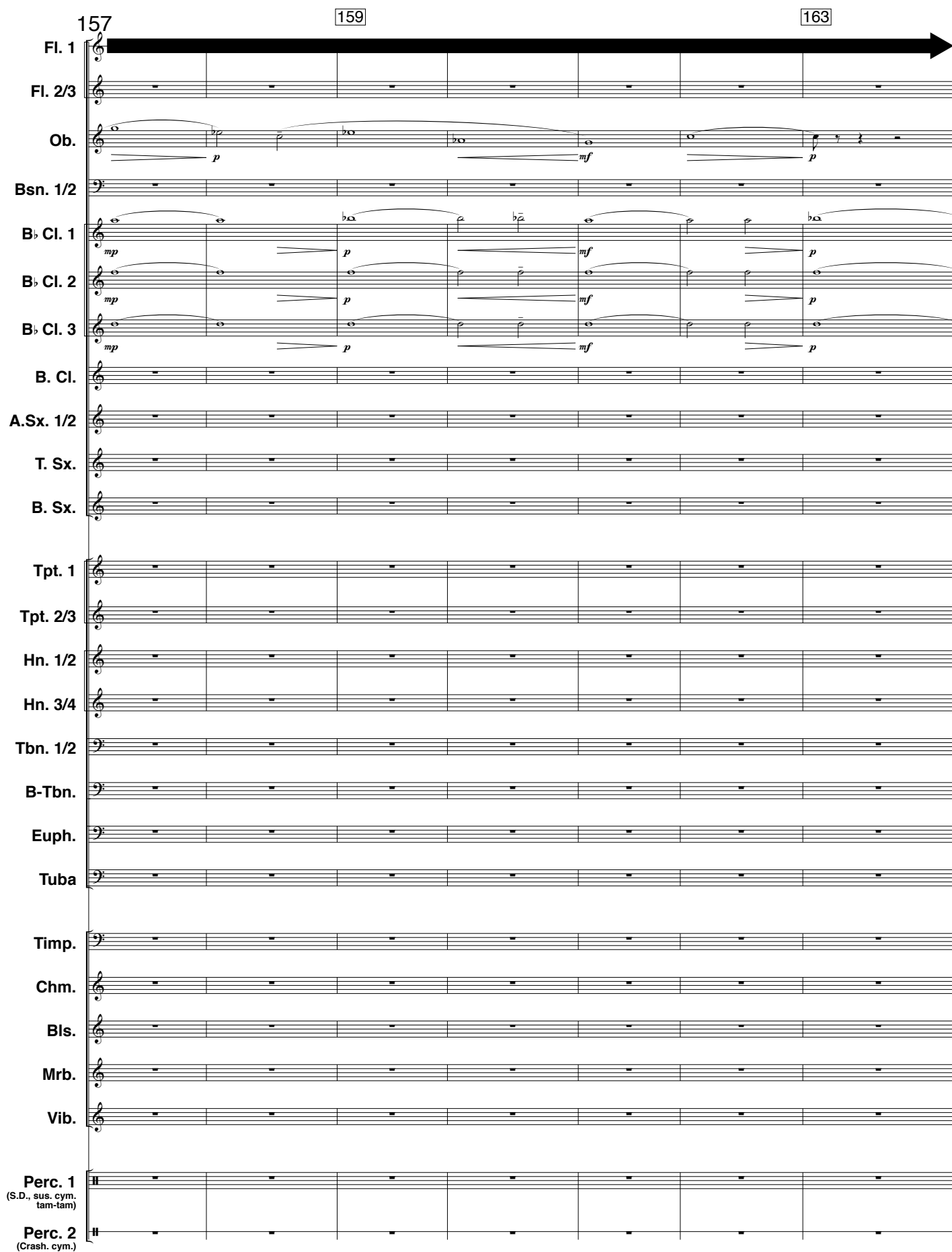
Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)



164 166

Fl. 1 *p no vibrato* *pp*

Fl. 2/3

Ob.

Bsn. 1/2 *pp* *f*

B \flat Cl. 1 *pp* *pp* *f*

B \flat Cl. 2 *pp* *pp* *f*

B \flat Cl. 3 *pp* *pp* *f*

B. Cl. *pp* *f*

A.Sx. 1/2

T. Sx. *pp* *f*

B. Sx. *pp* *f*

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn. *f*

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

The musical score is for a full orchestra. It begins with a rehearsal mark of 171. The woodwind section includes Flutes 1, 2/3, Oboe, Bassoon 1/2, Clarinets in B-flat 1, 2, and 3, Bass Clarinet, Alto Saxophone 1/2, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets 1 and 2/3, Horns 1/2 and 3/4, Trombone 1/2, Baritone Trombone, Euphonium, and Tuba. The percussion section includes Timpani, Chimes, Bells, Maracas, Vibraphone, and two types of Percussion 1 (S.D., sus. cym., tam-tam) and Percussion 2 (Crash. cym.). The B. Sx. staff has a 'solo' marking and a 'mf' dynamic. The Tuba staff has a 'solo' marking and a 'mf' dynamic.

176

Fl. 1 *ppp* *mp* *f* *ff*

Fl. 2/3 *ppp* *mp* *f* *ff*

Ob. *ppp* *mp* *f* *ff*

Bsn. 1/2 *ppp* *mp* *f* *ff*

B \flat Cl. 1 *ppp* *mp* *f* *ff*

B \flat Cl. 2 *ppp* *mp* *f* *ff*

B \flat Cl. 3 *ppp* *mp* *f* *ff*

B. Cl. *ppp* *mp* *f* *ff*

A.Sx. 1/2 *ppp* *mp* *f* *ff*

T. Sx. *ppp* *mp* *f* *ff*

B. Sx. *ppp* *mp* *f* *ff*

Tpt. 1 *ppp* *mp* *f* *ff*

Tpt. 2/3 *ppp* *mp* *f* *ff*

Hn. 1/2 *ppp* *mp* *f* *ff*

Hn. 3/4 *ppp* *mp* *f* *ff*

Tbn. 1/2 *ppp* *mp* *f* *ff*

B-Tbn. *ppp* *mp* *f* *ff*

Euph. *ppp* *mp* *f* *ff*

Tuba *ppp* *mp* *f* *ff*

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym., tam-tam) *p* *ff*

Perc. 2
(Crash cym.) *ff*

Sus. cym.

Crash cymb.

181 184

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

Crash cymb.

ff

f

190 Scene 13: False Maria

187

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

f

p

mp

mf

p

193

197

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

201

Fl. 1 *mp*

Fl. 2/3 *mp*

Ob. *mp* *pp*

Bsn. 1/2 *mp* *pp*

B♭ Cl. 1 *mp* *pp*

B♭ Cl. 2 *mp* *pp*

B♭ Cl. 3 *mp* *pp*

B. Cl. *mp* *pp*

A.Sx. 1/2

T. Sx. *mp* *pp*

B. Sx. *mp* *pp*

Tpt. 1 *mp*

Tpt. 2/3 *p*

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *mp*

B-Tbn. *mp*

Euph. *mp*

Tuba *mp*

Timp.

Chm. *p*

Bls. *mp*

Mrb. *mp*

Vib. *mp* *pedal harmony*

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

207

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

214 218

Fl. 1 *f*

Fl. 2/3 *f*

Ob. *f*

Bsn. 1/2 *f*

B \flat Cl. 1 *f*

B \flat Cl. 2 *f*

B \flat Cl. 3 *f*

B. Cl. *f*

A.Sx. 1/2 *f*

T. Sx. *f*

B. Sx. *f*

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2 *f*

Hn. 3/4 *f*

Tbn. 1/2 *f*

B-Tbn. *f*

Euph. *f*

Tuba *f*

Timp. *f*

Chm. *f*

Bls. *f*

Mrb. *f*

Vib. *f*

Perc. 1
(S.D., sus. cym.
tam-tam) *f*

Perc. 2
(Crash. cym.) *f*

Crash cymb.

222

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Mrb.

Vib.

Perc. 1
(S.D., sus. cym.
tam-tam)

Perc. 2
(Crash. cym.)

Sus. cym.

choke

mp

ff

228

Fl. 1
Fl. 2/3
Ob.
Bsn. 1/2
B \flat Cl. 1
B \flat Cl. 2
B \flat Cl. 3
B. Cl.
A.Sx. 1/2
T. Sx.
B. Sx.
Tpt. 1
Tpt. 2/3
Hn. 1/2
Hn. 3/4
Tbn. 1/2
B-Tbn.
Euph.
Tuba
Timp.
Chm.
Bls.
Mrb.
Vib.
Perc. 1
(S.D., sus. cym.
tam-tam)
Perc. 2
(Crash. cym.)

Scene 14: False Maria!
Tempo III ♩ = 160

III: Furioso

Flute 1 *f*

Flute 2/3 *f*

Oboe

Bassoon 1/2 *mf*

Clar. in B \flat 1 *f*

Clar. in B \flat 2 *f*

Clar. in B \flat 3 *f*

Bass Clarinet *mf*

A.Sxs. 1/2 *f*

Tenor Sax *f*

Baritone Sax *mf*

B \flat Trumpet 1

B \flat Trumpet 2/3

Horn in F 1/2

Horn in F 3/4

Trombone 1/2

Bass Trombone

Euphonium

Tuba

Timpani

Chimes

Bells

Vibraphone

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

6 9

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Snare drum

mf

The musical score is for page 111 of a larger work. It features a variety of instruments: Flute 1, Flute 2/3, Oboe, Bassoon 1/2, B-flat Clarinet 1, 2, and 3, B Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Baritone Trombone, Euphonium, Tuba, Timpani, Chimes, Bells, Vibraphone, and three types of Percussion (Snare Drum, Tom/Tri/Tam-tam, and Crash Cymbal). The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte). There are also performance instructions like 'Snare drum' and 'Crash Cym.'. The score is written in a standard musical notation with staves for each instrument and a common time signature.

[illegible]

Perc. 3
(Crash Cym.)

29

33

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., E.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

35

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Sus. cym.

Crash cymb.

f

p

40 42

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

fp

p

Sus. cym.

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2
ff

T. Sx.
f

B. Sx.
f

Tpt. 1
ff

Tpt. 2/3
ff

Hn. 1/2
ff

Hn. 3/4
ff

Tbn. 1/2
f

B-Tbn.
f

Euph.
f

Tuba
f

Timp.
ff

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)
f

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)
f

to snare drum

50

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

54

56

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

60

to mute (Harmon)

to mute (Harmon)

dampen

Snare drum

61. Scene 15: Stoking the Riot

63

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

73 75

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

remove mute

Open

Open

mf *p* *ff*

mf *p* *ff*

mf *p* *ff*

mf *p* *ff*

mf *f* *mf*

f

80

83

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

f

mf

p

Triangle

p

86 87

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mf *p* *ff* *ff* *f*

92

96

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

104

108

110

111

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

117

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Crash cymbs.

f

ff

123 Scene 16: Kill the Machines!

127

Fl. 1
 Fl. 2/3
 Ob.
 Bsn. 1/2
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A.Sx. 1/2
 T. Sx.
 B. Sx.
 Tpt. 1
 Tpt. 2/3
 Hn. 1/2
 Hn. 3/4
 Tbn. 1/2
 B-Tbn.
 Euph.
 Tuba
 Timp.
 Chm.
 Bls.
 Vib.
 Perc. 1
 (S.D., Sus. Cym., B.D.)
 Perc. 2
 (Tom tom, Trl., Tam-tam)
 Perc. 3
 (Crash Cym.)

The score is for a full orchestra. The woodwinds (Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brass (Trumpets, Horns, Trombones, Euphonium, Tuba) sections are active, with many parts featuring dynamic markings like *ff* and *f*, and articulation marks like accents and slurs. The strings (Violins, Violas, Cellos, Double Basses) are not visible in this page. The percussion section includes a variety of instruments, with specific instructions for each part. The score is divided into measures, with a large bracket indicating a section from measure 123 to 127.

128

131

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

133

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mf

137

Fl. 1 *mf*

Fl. 2/3

Ob. *mf*

Bsn. 1/2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2

B♭ Cl. 3

B. Cl. *mf*

A.Sx. 1/2

T. Sx.

B. Sx. *mf*

Tpt. 1 *mp*

Tpt. 2/3 *mp*

Hn. 1/2 *mf*

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.) *p*

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

143

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2
sub. *p* *mp* *mf*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.
sub. *p* *mp* *mf*

A.Sx. 1/2

T. Sx.
mp *mf*

B. Sx.
sub. *p* *mp* *mf*

Tpt. 1
ff *mp* *mf*

Tpt. 2/3
ff *mp* *mf*

Hn. 1/2
mp *mf*

Hn. 3/4
mp *mf*

Tbn. 1/2
mp *mf*

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)
f to sus. cym.

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)
f

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2
sub. *p* *mp* *mf*

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.
sub. *p* *mp* *mf*

A.Sx. 1/2

T. Sx.
mp *mf*

B. Sx.
sub. *p* *mp* *mf*

Tpt. 1
mp *mf*

Tpt. 2/3
mp *mf*

Hn. 1/2
mp *mf*

Hn. 3/4
mp *mf*

Tbn. 1/2
mp *mf*

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

161

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym.,
E.D.)

Perc. 2
(Tom tom, Tri.,
Tam-tam)

Perc. 3
(Crash Cym.)

171

175

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Crash cymb.

f

177 179 Tempo I ♩ = 120 182 Scene 17: The City Floods

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

184 185

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Sus. cym.

ff

p

f

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-lam)

Perc. 3
(Crash Cym.)

195 197 199

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mf *f* *p*

Crash cymb.

f

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

p

mp

mf keep pedal down

mf keep pedal down

mf

207

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

[222] Scene 18: The City Loses Power

221

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Scene 18: The City Loses Power

226 230

Fl. 1 *mf* *mp*

Fl. 2/3 *mf* *mp*

Ob. *mf* *mp*

Bsn. 1/2

B \flat Cl. 1 *mf* *mp*

B \flat Cl. 2 *mf* *mp*

B \flat Cl. 3 *mf* *mp*

B. Cl.

A.Sx. 1/2 *mf* *mp*

T. Sx. *mf* *mp*

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2 *mf* *mp*

Hn. 3/4 *mf* *mp*

Tbn. 1/2 *mf* *mp*

B-Tbn. *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

232 234

Fl. 1 *mf* *mp* *p*

Fl. 2/3 *mf* *mp* *p*

Ob. *mf*

Bsn. 1/2

B \flat Cl. 1 *mf*

B \flat Cl. 2 *mf*

B \flat Cl. 3 *mf*

B. Cl.

A.Sx. 1/2 *mf*

T. Sx. *mf*

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2 *mf* *mp* *mf*

Hn. 3/4 *mf* *mp* *mf*

Tbn. 1/2 *mf* *mp* *p*

B-Tbn. *mf* *mp* *p*

Euph. *mf* *mp* *p*

Tuba *mf* *mp* *p*

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.) *p*

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mf

f

fp

p

244 Scene 19: Yes! You Are Maria!

Fl. 1 *mf*
 Fl. 2/3 *mf*
 Ob. *mf*
 Bsn. 1/2 *mf*
 B \flat Cl. 1 *mf*
 B \flat Cl. 2 *mf*
 B \flat Cl. 3 *mf*
 B. Cl. *mf*
 A.Sx. 1/2 *mf*
 T. Sx. *mf*
 B. Sx. *mf*
 Tpt. 1 *mf*
 Tpt. 2/3 *mf*
 Hn. 1/2 *mf*
 Hn. 3/4 *mf*
 Tbn. 1/2 *mf*
 B-Tbn. *mf*
 Euph. *mf*
 Tuba *mf*
 Timp.
 Chm.
 Bls.
 Vib.
 Perc. 1 (S.D., Sus. Cym., B.D.) *f*
 Perc. 2 (Tom tom, Tri., Tam-tam)
 Perc. 3 (Crash Cym.) *f*

This musical score page, numbered 153, contains measures 244 through 251 of "Scene 19: Yes! You Are Maria!". The score is written for a large orchestra and includes vocal parts. The instruments and their parts are as follows:

- Flutes:** Fl. 1 (melodic line, *mf*), Fl. 2/3 (harmonic support, *mf*).
- Oboe:** Ob. (melodic line, *mf*).
- Bassoon:** Bsn. 1/2 (harmonic support, *mf*).
- Clarinets:** B \flat Cl. 1, B \flat Cl. 2, B \flat Cl. 3, and B. Cl. (all providing harmonic support, *mf*).
- Saxophones:** A.Sx. 1/2, T. Sx., and B. Sx. (all providing harmonic support, *mf*).
- Trumpets:** Tpt. 1 and Tpt. 2/3 (melodic and harmonic lines, *mf*).
- Horns:** Hn. 1/2 and Hn. 3/4 (melodic and harmonic lines, *mf*).
- Trombones:** Tbn. 1/2, B-Tbn., and Euph. (melodic and harmonic lines, *mf*).
- Tuba:** Tuba (harmonic support, *mf*).
- Timpani:** Timp. (no notation).
- Chimes:** Chm. (no notation).
- Bells:** Bls. (no notation).
- Vibraphone:** Vib. (no notation).
- Drums:** Perc. 1 (S.D., Sus. Cym., B.D.) (*f*), Perc. 2 (Tom tom, Tri., Tam-tam), and Perc. 3 (Crash Cym.) (*f*).

The score features a variety of musical notations, including whole, half, quarter, eighth, and sixteenth notes, rests, and dynamic markings. The key signature has two flats (B \flat and E \flat), and the time signature is 4/4. The overall mood is dramatic and celebratory, as indicated by the title and the use of a full orchestra.

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

258

261

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym.,
S.D.)

Perc. 2
(Tom tom, Tri.,
Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

271 273

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mf

ff

p

f

282 Tempo I ♩ = 120

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

p *f*

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

ff

ff

p

f

to snare drum

f

295 300

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym.,
B.D.)

Perc. 2
(Tom tom, Tri.,
Tam-tam)

Perc. 3
(Crash Cym.)

mf

f

mf

f

mf

mf

Tom-tom

mf

302

304

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

f

f

307

311

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

Snare drum

Crash cym.

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

319

323 Scene 21: It's the Witch's Fault!

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

325

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

327

This is a musical score page numbered 325 at the top left. It contains staves for various instruments: Flute 1, Flute 2/3, Oboe, Bassoon 1/2, B-flat Clarinet 1, B-flat Clarinet 2, B-flat Clarinet 3, Baritone Clarinet, Alto Saxophone 1/2, Tenor Saxophone, Bass Saxophone, Trumpet 1, Trumpet 2/3, Horn 1/2, Horn 3/4, Trombone 1/2, Baritone Trombone, Euphonium, Tuba, Timpani, Chimes, Bells, Vibraphone, and three types of Percussion (Perc. 1: Snare Drum, Suspended Cymbal, Bells; Perc. 2: Tom tom, Triangle, Tam-tam; Perc. 3: Crash Cymbal). The score shows measures 325 through 328. Measures 325-326 are mostly rests for most instruments, with some woodwinds and strings playing. Measure 327 features a complex rhythmic pattern in the woodwinds and strings, with a forte (f) dynamic marking. Measure 328 continues this pattern. The percussion section starts in measure 325 with specific patterns for each instrument, with dynamics like mf and f indicated. The page number 325 is at the top left, and 327 is at the top center above the staff lines.

331

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

342 345

Fl. 1 *f*

Fl. 2/3 *f*

Ob. *f*

Bsn. 1/2

B♭ Cl. 1 *f*

B♭ Cl. 2 *f*

B♭ Cl. 3 *f*

B. Cl.

A.Sx. 1/2 *f*

T. Sx. *f*

B. Sx.

Tpt. 1 *f*

Tpt. 2/3 *f*

Hn. 1/2

Hn. 3/4

Tbn. 1/2 *f*

B-Tbn. *f*

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.) *f*

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1
sub. f

Tpt. 2/3
sub. f

Hn. 1/2

Hn. 3/4

Tbn. 1/2
sub. mf

B-Tbn.
sub. mf

Euph.
sub. mf

Tuba
sub. mf

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

348 349 350 351 352

355

357

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

The musical score for page 171, measures 355-357, features a variety of instruments and dynamic markings. The woodwind section (Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brass section (Trumpets, Horns, Trombones, Euphonium, Tuba) are active in measures 355-357, with dynamic markings ranging from *fp* (fortissimo piano) to *ff* (fortissimo). The percussion section includes Snare Drum, Suspended Cymbal, Bass Drum, Tom-tom, Triangle, Tam-tam, and Crash Cymbal, with dynamic markings ranging from *p* (piano) to *f* (forte). The string section (Violins, Violas, Cellos, Double Basses) is also present, with dynamic markings ranging from *fp* to *ff*. The score is written in a standard musical notation with a key signature of one flat and a time signature of 4/4.

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

mp *mf* *p* *sub. p*

368 372

Fl. 1 *f* *ff* *sub. mp*

Fl. 2/3 *f* *ff* *sub. mp*

Ob. *f* *ff* *sub. mp*

Bsn. 1/2 *f* *ff* *sub. mp*

B♭ Cl. 1 *f* *ff* *sub. mp*

B♭ Cl. 2 *f* *ff* *sub. mp*

B♭ Cl. 3 *f* *ff* *sub. mp*

B. Cl. *f* *ff* *sub. mp*

A.Sx. 1/2 *f* *ff* *sub. mp*

T. Sx. *f* *ff* *sub. mp*

B. Sx. *f* *ff* *sub. mp*

Tpt. 1 *f* *ff* *sub. mp*

Tpt. 2/3 *f* *ff* *sub. mp*

Hn. 1/2 *f* *ff* *sub. mp*

Hn. 3/4 *f* *ff* *sub. mp*

Tbn. 1/2 *f* *ff* *sub. mp*

B-Tbn. *f* *ff* *sub. mp*

Euph. *f* *ff* *sub. mp*

Tuba *f* *ff* *sub. mp*

Timp.

Chm.

Bls. *f*

Vib.

Perc. 1 (S.D., Sus. Cym., B.D.) *p* *Sus. cym.*

Perc. 2 (Tom tom, Tri., Tam-tam)

Perc. 3 (Crash Cym.)

[illegible]

381 Scene 23: Safe, At Last!

385

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., E.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

This musical score page, numbered 175, covers measures 381 to 385 of Scene 23, titled "Safe, At Last!". The score is arranged for a large orchestra and includes percussion. The woodwind section (Flutes 1, 2/3, Oboe, Bassoons 1/2, Clarinets B-flat 1, 2, 3, Bass Clarinet, Saxophones Alto 1/2, Tenor, Baritone) and brass section (Trumpets 1, 2/3, Horns 1/2, 3/4, Trombones 1/2, Baritone Trombone, Euphonium, Tuba) have active parts starting at measure 385. The strings (Violins, Violas, Cellos, Double Basses) are present but have no notation on this page. The percussion section includes three players: Perc. 1 (Snare Drum, Suspended Cymbal, Euphonium Drum), Perc. 2 (Tom-tom, Triangle, Tam-tam), and Perc. 3 (Crash Cymbal). Dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte) are indicated throughout the score. The key signature has one flat (B-flat), and the time signature is common time (C).

395 Scene 24: Head & Hands Want to Join...

FL. 1

FL. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

The musical score is for a large orchestra. It features 22 staves. The woodwinds (Flutes, Oboe, Bassoon, Clarinets, Saxophones) and brasses (Trumpets, Horns, Trombones, Euphonium, Tuba) are mostly silent, indicated by whole rests. The percussion section (Perc. 1, 2, 3) is also silent. The strings (Hn. 1/2, Hn. 3/4, Tbn. 1/2, B-Tbn., Euph., Tuba) play a sustained, low-register harmonic texture. The first horn (Hn. 1/2) and tuba parts include a crescendo and decrescendo marking 'p' (piano). The second horn (Hn. 3/4) and euphonium parts also include a 'p' marking. The tuba part includes a 'p' marking. The strings (Hn. 1/2, Hn. 3/4, Tbn. 1/2, B-Tbn., Euph., Tuba) play a sustained, low-register harmonic texture. The first horn (Hn. 1/2) and tuba parts include a crescendo and decrescendo marking 'p' (piano). The second horn (Hn. 3/4) and euphonium parts also include a 'p' marking. The tuba part includes a 'p' marking.

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym.,
S.D.)

Perc. 2
(Tom tom, Tri.,
Tam-tam)

Perc. 3
(Crash Cym.)

406

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Tim.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

411

Fl. 1 *mf* *f*

Fl. 2/3 *mf* *f*

Ob. *mf* *f*

Bsn. 1/2 *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *f*

B♭ Cl. 3 *mf* *f*

B. Cl. *mf* *f*

A.Sx. 1/2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

Tpt. 1 *mf* *f*

Tpt. 2/3 *mf* *f*

Hn. 1/2 *mf* *f*

Hn. 3/4 *mf* *f*

Tbn. 1/2 *mf* *f*

B-Tbn. *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *f*

Chm. *mf* *f* *let all ring*

Bls. *mf* *f*

Vib. *f* *keep pedal down*

Perc. 1 (S.D., Sus. Cym., B.D.) *p* *f* Tam-tam

Perc. 2 (Tom tom, Trl., Tam-tam) *f* Crash cymb.

Perc. 3 (Crash Cym.) *f*

416

417

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

181

427

431

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Tri., Tam-tam)

Perc. 3
(Crash Cym.)

[illegible]

441

Fl. 1

Fl. 2/3

Ob.

Bsn. 1/2

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A.Sx. 1/2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2/3

Hn. 1/2

Hn. 3/4

Tbn. 1/2

B-Tbn.

Euph.

Tuba

Timp.

Chm.

Bls.

Vib.

Perc. 1
(S.D., Sus. Cym., B.D.)

Perc. 2
(Tom tom, Trl., Tam-tam)

Perc. 3
(Crash Cym.)

p

choke

dampen

choke

